scale, which may also be discovered in the plans of other Norman churches, does not, in the present instance, apply with any precision to the rest of the design."

It was not thus, however, that this church was proportioned by its original builders. The equilateral triangle appears to have been the figure that regulated its plan, and, when tested by this, some remarkable agreements become apparent.

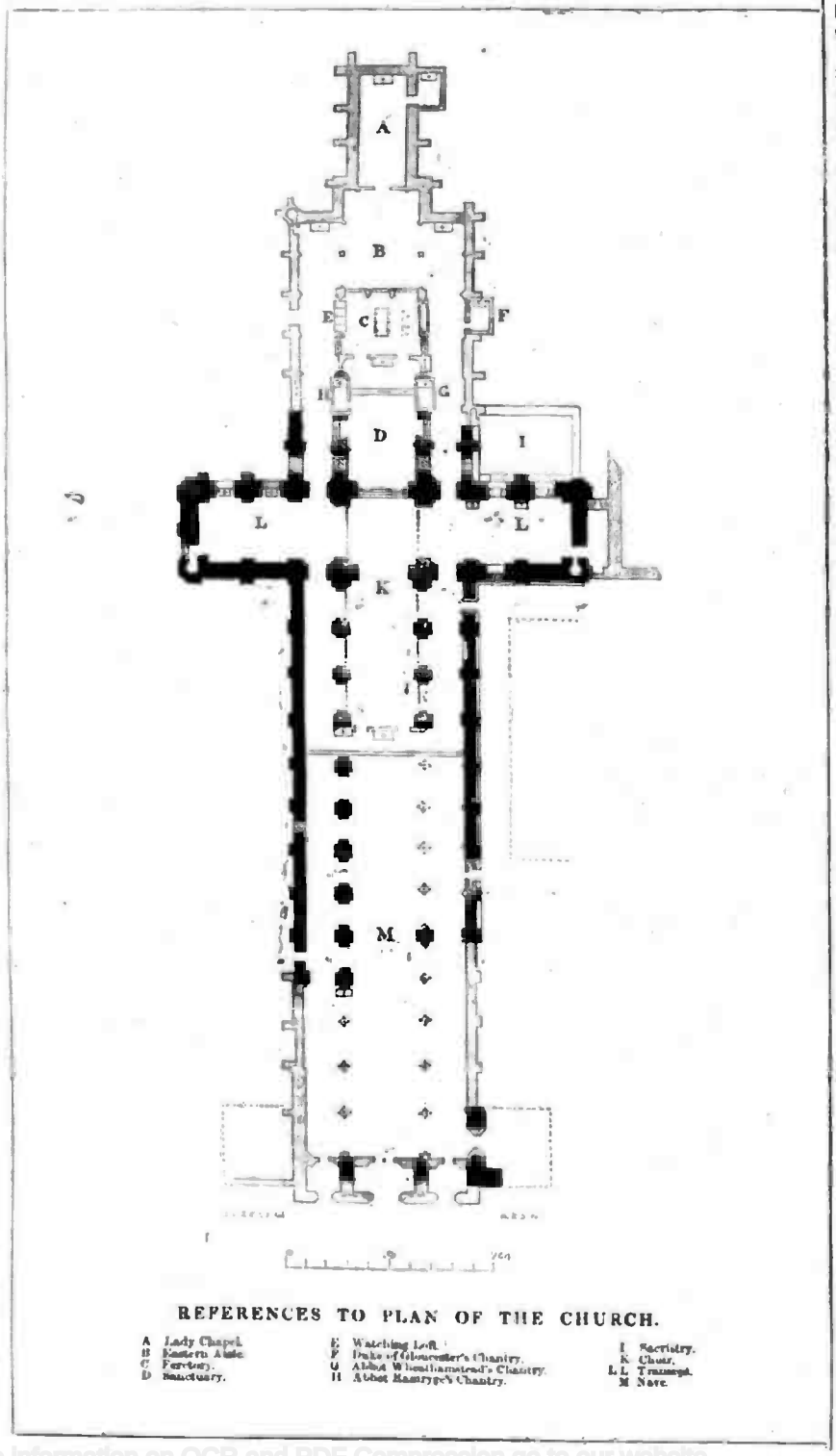
Matthew Paris says, that previous to the rebuilding of the church at the time we have mentioned, the walls and vaults of Verulam were carefully sorted, and all the whole tiles and stones, columns and tablets, which could be found, were put aside for the proposed structure. The building as now seen, agrees with this statement in a very interesting manner. Some of the walls are of flint, with layers of Roman brick, at unequal distances, and others present irregular masses of stone and bricks, and cement. The Roman mode of construction, as exemplified in the walls of Verulam, was adopted in a degree as well as the materials.

Brick and stone are curiously intermixed, the former being covered with cement to obtain the required profile and appearance.

"A rare example of the union of stone and brick, in the cornice of the parapet of the clerestory on the south side, must be named, it having been added to the Norman wall, at the time of the extensive alteration of the nave, in the thirteenth century, for the purpose of completing the elevation thus far uniformly. The ancient material was at no period rejected, however abundant the supply of stone; and this cornice, when first completed, and for a long time afterwards, appeared to be wholly of masonry, but the mouldings and corbels only are of stone, all the other members being of brick, cased and perfectly formed with cement."

"The brick is mostly of one size, namely, 16 × 12 × 1¼ inches;* and no less regard was paid to lapping the courses, or preserving the bond, than could have been in the construction of masonry. Hence we observe the influence that the material exercised over the design: the retreating members on the angles of the piers and arches, and on the pilasters standing in advance of the walls, are in proportion to the measure of the slabs. Brick of a still larger superficial dimension than that just named appears occasionally, particularly in the staircases, but in point of substance it generally varies. This inequality, however, was unimportant; the concrete mortar was used with an unsparing hand, and with a confidence which shewed perfect reliance upon its temper for duration; and in cases of disparity, an approach to a level line in laying the courses was obtained by giving more or less substance to the joints.

* A brick of these dimensions, extricated from a bank by the road passing over the site of Verulam, is preserved at Oatlands; its weight is 8 lbs.



REFERENCES TO PLAN OF THE CHURCH.

A Lady Chapel.
B Eastern Aisle.
C Cemetery.
D Sanctuary.
E Watching Loft.
F Duke of Gloucester's Chantry.
G Abbot Wheathamstead's Chantry.
H Abbot Mamyce's Chantry.
I Sacristry.
K Choir.
L L Transept.
M Nave.

The bricks vary in shape and durability in proportion to their exposure to the fire in the process of burning. Many are vitrified and warped by excessive heat, and but few are observed to have yielded to the action of the weather upon the exterior of the building. The earth of which they were made was evidently prepared with great care: their texture is close and fine, and the hardness such that they seem as durable as the flint with which they have been so admirably combined in the walls. They are mostly of a deep red colour, but many in the interior of the belfry are of white earth.

The supply lasted at least as long as it was required for the building, every part of which, in all its essential features, from the foundation to the uppermost finishings of the walls, even to the parapet of the tower, is of tile-brick, so that the original intention in this respect was fully accomplished; and it was not until a later period, and under the influence of another style of architecture, that we observe the introduction of solid masonry without any admixture of brick, except as forming one of the ingredients of the rubble-work of which the core of the walls consists."

Several *flue bricks*, built up among the courses, have been accidentally disclosed, also others of peculiar shapes: some have had bosses, or handles, in the centre, as if intended to be used as covers for apertures.

"The staircases and galleries, or passages, formed in the thickness of the walls, exhibit ingenious and very interesting specimens of construction in perfect preservation.

The circular shafts in the extreme western angles of the transepts, terminating with turrets above the parapet, are nearly 7 feet in diameter, with newels of the same figure, but of different sizes, the larger towards the north being 7 feet in circumference.

The spiral form of the under side of the steps, springing from the newel by a most clever application of the material, cannot fail to attract attention; the process by which this portion of the construction was advanced may be distinctly traced. The staircase was built to a certain height, upon a cradle or frame of wood, which was moved, or, as it may properly be described, screwed upwards, and as the work proceeded so the centre was raised. The boards fixed upon this spirally-formed frame in order to complete its figure, and immediately upon which the brickwork rested, were three and four inches wide, lapped and wedge-shapen, in lengths of 14 and 18 inches, alternately arranged. The mortar with which the new work was overspread, retains the impression of the boards, and perfect freshness of appearance."

Messrs. Buckler dwell at some length on the employment of a cement as a facing both inside and out. They consider that "the employment of composition or cement for the purpose of defining ornaments and mouldings, if not coeval with ecclesiastical architecture, was at least applied with this important object in some of our most ancient churches; and though, perhaps, in no other instance to the extent in which we view it in that of St. Alban's Abbey, yet many interesting examples might be referred to as illustrative either of the remoteness of its antiquity, or the value that was attached to it, and also as exhibiting the naked forms upon which the ornamental features were produced."

Of the painting with which the interior was adorned, the rich shrines, as described by Matthew Paris, and other details, our authors give a full account, and illustrate the appearance of the Norman church by a ground plan and various diagrams.

"It has been discovered that the floor of the church was originally paved with tiles made

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